strength. They seek auxiliary powers, advocates, hiding-places—such Is the case with the poet who calls In philosophy, the musician who calls in the drama, and the thinker who calls In rhetoric to his aid.

140.

SHUTTING ONE'S MOUTH.—When his book opens Its mouth, the author must shut his.

141.

BADGES OF RANK.—All poets and men of letters who are In love with the superlative want to do more than they can.

142.

COLD BOOKS.—The deep thinker reckons on readers who feel with him the happiness that lies in deep thinking. Hence a book that looks cold and sober, if seen in the right light, may seem bathed In the sunshine of spiritual cheerfulness and become a genuine soul-comforter.

143.

A KNACK OF THE SLOW-WITTED,—The slow-witted thinker generally allies himself with loquacity and ceremoniousness. By the former he thinks he Is gaining mobility and fluency, by the latter he gives his peculiarity the appearance of being a result of free will and artistic purpose, with a view to dignity, which needs slow movement.